

16 Mm. Field Keeps Growing

UK Rank Tiff Has No Effect Here

When the stock exchange controversy in London between two British shareholder groups in English Odeon boiled over, the Honorable J. Earl Lawson, KC, president of Odeon Theatres of Canada Limited, told financial services that the overseas argu-

(Continued on Page 3)

Glenn Ireton To Renaissance

Glenn Ireton, until several months ago public relations head for Warner Brothers in Canada, has been appointed general manager of English-language operations for Renaissance Films Distribution, Inc., it has been announced by the board of direc-

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98 Situations, 275 Itinerants Ring Up Record In 1946

The Canadian 16 mm. exhibition field continued its steady march forward in 1946, during which year it showed marked increases in several phases of theatrical exhibition. One important aspect of 16 mm. operations is the recognition by government statisticians for the first time of a distinction between itinerants and theatres.

In 1946 there were 275 itinerant operators in the small-gauge field, 113 more than in 1945, and these played to 2,221,442 admissions, an increase of 690,101. Receipts, at \$564,380, were \$111,335 higher than in 1945 and the government collected \$121,599 in amusement taxes in 1946, \$40,-

(Continued on Page 3)

**A
HAPPY
NEW
YEAR**

Cardinal Pix New Distrib Setup

Harry J. Allen and associates have announced the formation of Cardinal Pictures Limited, a new distribution organization with executive offices in Toronto and branch offices in every exchange centre. Vice-president and district manager of Western Can-

(Continued on Page 3)

Mono To Distribute

Monogram will distribute four pictures from the newly-formed Windsor Pictures Corp. in the next two years. All will be based on works by Gene Stratton Porter.

Unesco-UA Ottawa Preem

The visit to Ottawa of Mary Pickford on January 12th for the world premiere at the Elgin, Ottawa, of "Sleep, My Love," the first film to be produced personally by her, will act as the opening gun of UNESCO's campaign to inform the world of its purpose and solicit support. Miss Pickford accepted an invitation from the Canadian section of UNESCO and may also come to Montreal and Toronto.

Canada will be the first country to join the campaign for UNESCO, which seeks \$5,000,000 here. It has appropriated \$500,000 for its international publicity drive and the Canadian organization of UNESCO has appointed a committee to work on the Ottawa premiere with United Artists representatives, among them Charles Chaplin, Canadian general manager, who conceived the idea, and Charles Lazarus, Jr., New York, head of public relations, who visited the capital in company with the former.

"Sleep, My Love" stars Claudette Colbert, Robert Cummings, Don Ameche and Hazel Brooks and the tieup with UNESCO is probably the most ambitious one ever devised in any country.

Report Gives 1946 As Trade's Top Year

Boxoffice returns of motion picture theatres in Canada in 1946 amounted to \$74,941,966, the highest volume of business on record. The net increase over 1945 of 154 theatres, bringing the total number of theatres in Canada to 1,477, was also a record number of new theatres for any year. Of the total box-office returns, the Federal and Provincial Governments collected \$15,052,994 in taxes, leaving net receipts of \$59,888,972. This amount was eight per cent higher than the net receipts of \$55,430,711 recorded for the year 1945.

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Richards Prexy of MP Foundation

E. V. Richards, Jr., New Orleans, was elected president of the Motion Picture Foundation at its first meeting in New York, held recently. Harry Brandt, New York, is first vice-president; Barney Balaban, New York, treasurer; Leonard Goldenson, New York, assistant treasurer; and Jack Kirsch, Chicago, secretary.

Twelve trustees from various sections of the industry were elected, and 15 members of the executive committee.

Ottawa's Control Of Construction Two Houses Open In Ont. Towns

Control over future theatre construction in Canada by the Dominion government has been established through making it necessary to obtain import permits for key materials not available in this country, it was indicated by the announcement of

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The new Odeon theatre in Peterborough, Ontario, opened recently, the fifth new link to Canada's second largest chain. Seating some 1,000 people and costing well over \$100,000, the house is one of those designed by Odeon Theatres' late head of

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Out of the Blue •

WATCH FOR this EAGLE-LION (Hollywood) STAR-PACKED film thru INTERNATIONAL FILM DISTRIBUTORS Limited

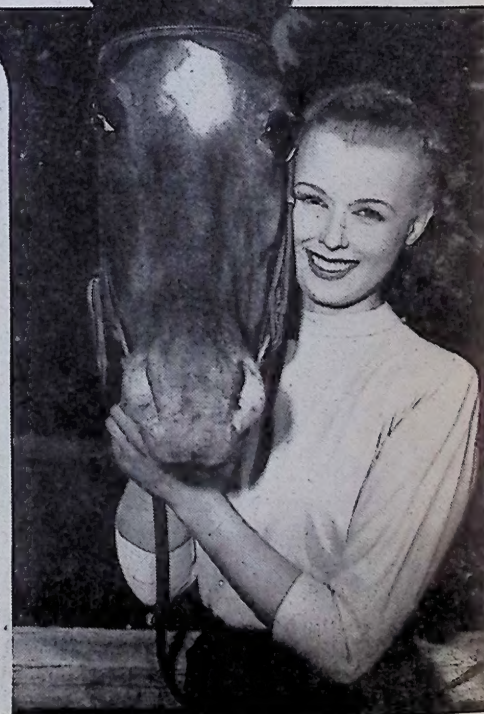
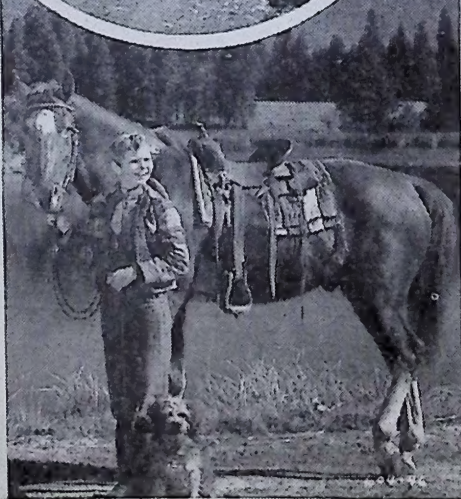
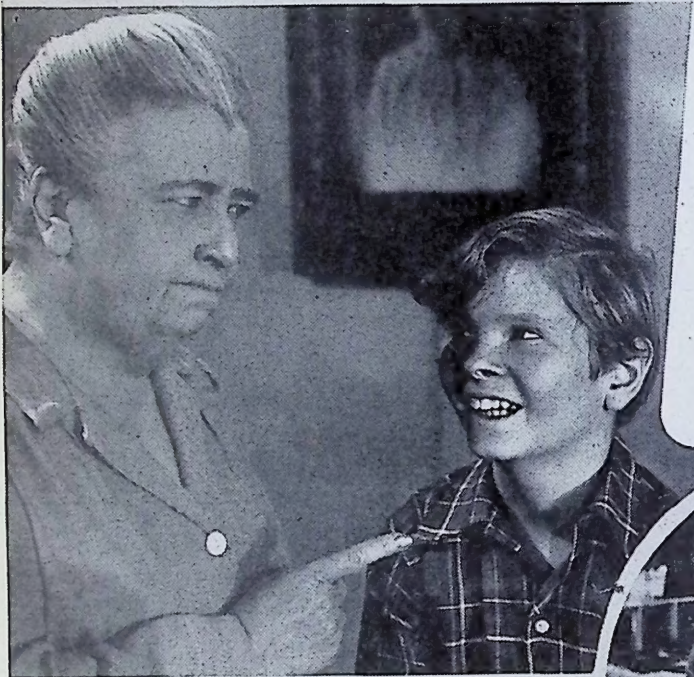
George BRENT—Virginia MAYO—Turban BEY
Carole LANDIS — Ann DVORAK



'Red Stallion' Is Cinecolor Hit

EAGLE-LION (Hollywood) Films' Cinecolor production, "Red Stallion," which is distributed in Canada by International Film Distributors Limited, looks to have strong boxoffice appeal, having been held over in both its pre-release engagements at two of Canada's top houses.

Story is of the love of a boy for his horse and his training of the stallion for racing.



16 Mm. Exhib'n Field Growing

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681 more than in 1945.

In addition to the itinerant field, 98 of the 1,477 places of exhibition reported as having operated in Canada during 1946 used 16 mm. equipment. Attendance at these numbered 1,017,462, with receipts being \$276,802 and an additional \$56,976 collected as taxes.

Most of these situations are halls which have permanent equipment and are operated by community clubs, boards of trade, industrial firms and churches. In many cases they are exempt from taxation, being considered by the government non-profit enterprises. Operators of standard theatres feel that these are unfair competition and have asked Ottawa to make them charge the tax, thus placing them on the same price level as the rest.

Saskatchewan had 46 of these 16 mm. theatres, British Columbia 22, Quebec 12, Alberta eight, Ontario four and Nova Scotia, New Brunswick and Manitoba two each.

Of the 275 itinerant 16 mm. operators, 79 were in Saskatchewan and grossed \$111,669, while Ontario's 64 took in \$164,144. Every province shared the increase in receipts and admissions. Alberta was next, with 38 operators and \$80,355 in receipts, and then British Columbia with 22 itinerants and receipts of \$76,066.

Rentals for the exhibition of 16 mm. films is given as \$1,173,170 in 1946, which is \$24,846 smaller than in 1945. While the government records rentals from all sources in its total, its receipts are apparently from theatrical exhibition of 16 mm. in various ways. This accounts for what seems to be a paradox—receipts which are much less than rentals.

It would seem that rentals from theatrical exhibition have increased, while those from other sources, such as military centres, institutions, etc., are smaller.

The Dominion Bureau of Statistics, which issues the annual statistics on the industry, states that ten firms which handle only 16 mm. had rentals of \$994,603 in 1946. No breakdown of rentals is contained in the report, which has always been uninformative, if not confusing, on that subject.

Armstrong's Prize

Winner of first prize, \$500, for the best campaign in 1947 on "Mom 'n Dad" was Jack Armstrong of Odeon's Paradise, Vancouver. He and his wife were also rewarded with a trip to Hollywood.

British Odeon Battle Has No Effect Here

(Continued from Page 1)

ment neither affected Canadian operations in any way nor concerned the Canadian companies in the Rank group.

He emphasized that the shares and profits of Odeon in the United Kingdom, or profits or losses of any English producing or financing companies or producers, were all matters unrelated to Canada.

Odeon in England is a public company. Ordinary shares were quoted on November 20th at 32/6; rose to 40 shillings in early December but sold off to 38, following the shareholder controversy over the plan to take over General Cinema Finance. The latter company has been engaged in financing production including "Caesar and Cleopatra," which Rank said during his Toronto visit last summer, was not expected to return its production cost. GCF had also backed the high-budget British films which the J. Arthur Rank interests used to spearhead the drive for USA playing time and for world-wide expansion of Britain's exports in films. In some territories, immediate earnings were sacrificed to gain recognition for British product as a whole and to establish a continuing market.

A shareholder group in London is opposing the expansion into any field outside that of actual theatre operation in which profits have been very high.

"We in Canada are operating a circuit of theatres in which all pictures may be exhibited. We do not produce any pictures. Our profits have nothing to do with the profits or losses of producers. We are in no way concerned with the reported controversy in London between two groups of British Odeon shareholders," the Hon. J. Earl Lawson, KC, president of Odeon Theatres of Canada Limited, said recently in discussing the British quarrel.

Cable dispatches from London earlier dealt with a plan recently submitted to the shareholders of the Odeon Company in the United Kingdom, which is a public company, under which the acquisition of General Cinema Finance was proposed. General Cinema Finance has been engaged in the financing of film production.

Rank's financial statement showed that General Cinema Finance owes £8,857,708 to the banks and other Rank companies against cash totalling £1,832,500, while its main assets are films and stories which cost £5,876,525.

If the sale goes through, Odeon Theatres, which operates a network of film houses throughout Britain and overseas, will be responsible for raising £2,000,000 which the corporation needs to complete its program of 36 first-feature films next year.

Rank's production and exhibition interests will then operate as one financial unit and provide a consolidated report. They will then have the same type of operation as the major USA companies, which control production studios and exhibition chains, supporting to various degrees the former with the latter.

(Word from Britain as we go to press is that Odeon shareholders voted overwhelmingly to join with GCF. Mr. Rank did not vote his shares.)

Gagnon Now Quebec Censor Chairman

Alex Gagnon has succeeded Lucien Desbiens as chairman of the Quebec Board of Cinema Censors, who resigned, the appointment having been made by Premier Maurice Duplessis.

Desbiens became chairman of the board when it was reorganized in October, 1945, succeeding Daniel Johnston.

Loew's 1947 Profits Up By Over \$6,000

Net profits of Marcus Loew's Theatres, Ltd., for the fiscal year ending August 28th was up by over \$6,000 it was indicated in the annual report of the company issued recently.

Net profit after all charges and including refundable portion of excess profits tax amounted to \$98,338, compared with \$92,093 in the preceding year. Operating profit of \$288,441 compares with \$304,574 the year before. After dividends of \$22,886 on the preferred stock and \$30,000 on the common shares, earned surplus as of August 28, 1947, stood at \$220,104. A year ago the account was shown at \$926,637.

Cardinal Pix New Distrib Setup

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ada is L. A. Allen, whose offices are at 630 Seymour Street, Vancouver, B.C.

The company will deliver 16 pictures from Screen Guild, one Hopalong Cassidy each month, the product of Film Classics (Canada) Limited, and the Devonshire group of British films.

The Film Classics' product include the Goldwyn re-releases, among the most recent being the "Goldwyn Follies," in color, "The Westerner" with Gary Cooper, "Woman Chases Man" with Joel McCrea, and "Unholy Garden" with Ronald Colman. At least one Hal Roach short subject starring Laurel and Hardy will be re-released each month.

The next release of Screen Guild will be "Burning Cross," a film about intolerance.

The first Devonshire re-release is "Wings of the Morning," in Technicolor, which has been doing phenomenal business in important situations, and the next will be Sir Alexander Korda's "Storm in a Teacup," starring Rex Harrison and Vivien Leigh.

Additional releases will be announced shortly.

Branches and personnel are: Toronto, 277 Victoria St.—Harold S. King, manager, and D. Brandston, booker.

Winnipeg, Cinema Centre—S. Gutnik, booker.

Montreal, 5875 Monkland Ave.—H. Vosberg, booker.

Calgary, Monogram Bldg.—N. Beaton, booker.

St. John, NB, 162 Union St.—G. Stults, booker.

Vancouver, 1208 Burrard St.—H. J. Allen, Jr., manager and D. Isman, booker.

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Ottawa's Control Of Construction

(Continued from Page 1)

an order-in-council by Construction Minister Howe.

The order-in-council also placed projection equipment and other things necessary to theatres in the permit class. These were banned by the tariff regulations.

High priority permits would be given to low-cost housing and industrial projects capable of earning USA dollars.

"Much of our current investment for commercial, office, service and amusement purposes can and must be deferred," Howe stated.

Information regarding the use of the article desired must be included with the application for an import permit. Howe's department will judge each project individually.

It is possible that local needs will be taken into account and unanimous support for a theatre as a means of employment and future service to a community will cause requests for permits not to be turned down as a matter of course. At least, that is the optimistic opinion of some theatre men.

If President Truman's four-year plan for spending a vast sum of money in Canada and the Latin-American countries is approved by Congress, import restrictions may be dropped in a matter of "months," Reconstruction Minister C. D. Howe said last week.



He Shouted in an Undertone

The dean was tired of examining his conscience every time the business-minded board of governors ordered him to confer an honorary degree on some successful citizen who was culturally barren but financially fruitful. It took money to run a large university. The board of governors was charged with finding it and this was the type of person easily flattered this way into contributing good sums.

Even then, the dean had told himself, commercialized honorary degrees were no worse than commercialized sports. The real spirit of each had been affected by the actions of practical men who were motivated honestly.

This newest order to confer an honorary degree upset him, however. This time a horse was to be the recipient—Mrs. Van Doodle's horse. Mrs. Van Doodle, a rich and generous eccentric, loved this horse and being an admirer of higher education, had asked that it be adorned with the wreath of erudition.

The fact that Mrs. Van Doodle had suggested at the same time that she might be induced to contribute one million dollars to the university had no doubt influenced the board of governors. For that much money they were willing to chance ridicule. Oh well, the dean thought, he would do this thing—but he would not like it.

The day of the ceremony arrived. The faculty and the board of governors were in their accustomed places on the platform and the student body looked on. Mrs. Van Doodle's horse stood ready and so did the dean. And so did Mrs. Van Doodle, who beamed.

"Ladies and gentlemen," the dean said in a manner that was a mixture of apology and defiance, "this is an unique occasion. This is the first time we have ever conferred an honorary degree on a full horse!"

* * *

Will-o'-the Whispers

There's a Links & Winks Social Club on Queen West and a Ye Classe Barber Shop further along... Jack Nelson of the Capitol, North Bay, is now an alderman... Friend of ours was puzzled about the complicated reasons for the shortage of concrete so he asked a construction foreman for the answer. It was simple. "Too many people using it," he said... Abe Fox is in the hospital and Frank Vaughan is about over his virus pneu, as is Larry Bearg... Whatever became of Buck Rogers?... Good old Sid Taube was here from Los Angeles, his boy Irwin having been operated on... The Royal York, they say, accepted reservations for the James Masons but refused to house their cats so they were left in NY. He was here to record dramas for "London Playhouse," a radio program.

Someone either swiped or made off absent-mindedly with Beatrice Heatherington's fur coat at the United Artists' party. Perhaps that person's action was inspired by the spirits of the occasion, in which case all will be forgiven and overlooked if he quietly makes up for his error by returning the coat. Miss Heatherington is at Famous Players. The erring gentleman can call her there or get in touch with United Artists or this office.

A bad penning always turns up. We had Bob Maynard managing the Capitol, Hamilton, instead of the Palace in the head of the story in the last issue, although the text was correct. It's so much easier to overlook the obvious, in this case the larger type... Bill Dineen of the Tiv heads the 'stagehands' local... Frank Paul is managing the Victoria, Ottawa, for 20th... They threw quite a party for Susan Fletcher, the CBC's movie broadcaster in Hollywood, writes Edith Gwynne in the Reporter. Her interview in Hollywood Variety, in which she gave opinions about freezing in Canada, wasn't welcomed by some directly concerned here... Real good reading is "The Diary of Samuel Marchbanks" by Robertson Davies. Canadian day-by-day stuff, full of fun and wisdom.

Two Houses Open In Ont. Towns

(Continued from Page 1)

the engineering and maintenance department, Jay I. English.

In addition, the company's new 900-seat, \$200,000 unit in West Vancouver is expected to premiere late in January, with the \$500,000, 1,500-seat theatre in Victoria following about two weeks later. March 15th will probably see the 1,400-seat, \$250,000 house at Danforth and Pape in Toronto completed, with the company's flagship, the \$2,000,000, 2,400-seat Carlton Street structure in Toronto winding up exactly two months later. Odeon is also planning a 500-seat pre-fab steel theatre for Mission, BC.

L. Consky's 382-seat theatre in Fenelon Falls, Ontario, opened recently, the first there. R. Grenier's Dolbeau, Quebec, project is very near completion and should be ready to open any day now.

Walls are going up for Theatre Holding Corporation's 950-seat, \$150,000 structure in Willowdale, Toronto suburb. Foundation work is under way for Motion Picture Enterprises, Limited's \$20,000 house in Montreal.

Famous Players has received bids from five contractors on its \$250,000, 1,200-seat theatre in Sillery, Quebec. The FPCC-operated, 480-seat Crescent Theatre in Red Deer, Alberta, recently gutted by fire, will be rebuilt by the owners, Ted and Morris Beatty.

Work on J. Giaschi's 750-seat, \$150,000 project in Huntsville has been halted temporarily, due to shortages of material, but will resume in the spring. Improvements estimated at \$15,000 will be made to D. H. Boisseau's 450-seat Capitol in Joliette, Quebec, with work expected to start shortly. Three Winnipeg theatres, the Gaiety, Capitol and Metropolitan will be included in the \$3,000,000 reseating program recently announced by Famous Players.

**FOR
THEATRE
REQUIRE-
MENTS**

**CONTRACT
SALES OFFICE**

EATON'S

*New Year's
Greetings*

Eric W. Hounsom

Architect

Theatre Specialist

Fun and Fancy Free

with Dinah Shore, Edgar Bergen

RKO 72 Mins.
AGAIN DISNEY DELIVERS ANOTHER CONTRIBUTION TO THE GAIETY OF THE NATION.

Walt Disney's latest Technicolor contribution to the gaiety, delight, and entertainment of the nation is another film to be loved by children, provide mental stimulation to adults and produce well-rounded boxoffice figures.

Again live-action and animation are skillfully blended. With Dinah Shore on the soundtrack the first half of the telling, along with Cliff Edwards in the guise of Jiminy Cricket, a rare piece by Sinclair Lewis, the story of "Bongo," a circus bear, is narrated. "Bongo" is a frustrated character when first seen. Confined to his cage in the circus train, he is only liberated when due to perform. His performance in the big top is a wonderful thing.

But he is not happy and when the chance offers he escapes to live in the forest.

He meets up with Lulubelle, another bear. A performing bear, he does not know his species get romantic via the slap. In this manner he almost loses Lulubelle to a whopper of a mean bear called Lumpjaw. But with his prowess Bongo bests Lumpjaw after a series of events that only can transpire in animation. Bongo gets Lulubelle and happiness reigns.

In part two Bergen takes over via live action and with the assistance of Luana Patten, Charlie McCarthy and Mortimer Snerd, Jiminy Cricket lurks on the premises. It's a party at Bergen's and he tells the trio a version of Jack and the Beanstalk, only it is Mickey and the Beanstalk, with Donald Duck at his best, and also Goofy.

Living in Happy Valley where a singing harp is responsible for prosperity and plenty, the boys — Donald, Mickey, Pluto — are seen facing starvation when the harp is stolen by the giant that lives upstairs. Donald is going mad. Mickey sells their cow for beans which sprout over night and transport their house ever upward into the domain of the giant who had stolen the harp.

CAST: Charlie McCarthy, Mortimer Snerd, Luana Patten, Donald Duck, Mickey Mouse, Jiminy Cricket.

DIRECTION, Excellent. PHOTOGRAPHY, Fine.

Killer McCoy

with Mickey Rooney, Brian Donlevy
MGM 104 Mins

PRIZEFIGHTER ROONEY WILL GARNER NEW FANS: SHOULD PROVE A STRONG DRAMATIC DRAW.

It is a well chosen dramatic vehicle that here serves to reflect the talents of Mickey Rooney. In a serious and straight dramatic role he renders a performance replete with his usual dynamism and gusto.

A striking departure from the post-adolescent comic turmoil of the "Andy Hardy" series, this scenario relates the rise of Rooney from guttersnipe to big time prizefighter. To get Rooney into the ring where he is most effective, the opening footage is in the nature of the well known success story. James Dunn, a broken down vaudeville hooper, and Rooney, his son, are booked to round out Mickey Knox' boxing act. Between brawls they fill in. Rooney is handy with his dukes. Knox shows him the fistcuff ropes. Sam Levene then takes on the task of building up Rooney. Knox retires. Rooney's right gets him into the big-time and he coasts along smoothly.

Knox reappears in a comeback match. Rooney reluctantly takes him on. Knox asks no favors, gets none. As a result of the bout he dies and Rooney is promptly named "Killer." Hence the title.

Dunn signs over Rooney's contract to Brian Donlevy, a big-time gambler. Rooney agrees to fulfill the contract and is once more headed for the top. Donlevy keeps the contract secret, bets against Rooney and rakes in plenty sucker money. The biggest match looms. Dunn, plastered, lets the Rooney-Donlevy cat out of the bag. Tom Tully, a rival gambler, decides to play dirty, kidnaps Dunn and Ann Blyth, with whom Rooney has been working up a serious romance. They are hostages. Point is to get Rooney to throw the brawl. Dunn saves the day heroically, dies. Rooney flattens his opponent, and bruised, bloody and swollen, dashes to Miss Blyth's arms.

CAST: Mickey Rooney, Brian Donlevy, Ann Blyth, James Dunn, Tom Tully, Sam Levene, Water Sande, Mickey Knox.

CREDITS: Producer, Sam Zimbalist; Director, Roy Rowland; Screenplay, Frederick Hazlitt Brennan; Photography, Joseph Ruttenberg.

DIRECTION, Fine. PHOTOGRAPHY, Very Good.

Deep Valley

with Ida Lupino, Dane Clark, Wayne Morris

Warners 104 Mins.
THIS ONE LOOKS LIKE A SLEEPER; TRAGIC LOVE THEME EXTREMELY WELL HANDLED.

Another first line job of direction is turned in by Jean Negulesco in this production which has indications of possessing sleeper qualities. In the narrative sense it is a simple, earthily handled story of an unfortunate girl living between the sea and the mountains in a remote California locality. Her only associates are her father and mother. Mama does not have any use for papa and Ida Lupino cares for little except her dog and communing with Nature in the nearby woods. At best it is an awkward situation. Fay Bainter as her mother pretends to be bedridden just so she won't have to look at Henry Hull. He putters about their ramshackle farm buildings, is strictly from the hills.

As the yarn gets going a convict road gang is brought into the plot. Miss Lupino lurks nearby and leaves wild berries she has picked for the cons. Wayne Morris comes calling one day for water with a detail that includes Convict Dane Clark. Morris returns to cultivate a friendship with Hull and more interest in the girl. She however, is haunted by Clark who socked a guard and has been confined in a tool shack. That night there's a landslide. At the count three cons are missing, Clark included. Next morning Miss Lupino meets up with him and soon they are passionately in love with emotional responses heightened by proximity of a search party out for Clark's hide.

The chase that follows takes Clark to the Hull place. He is concealed in the barn and when the search party retraces their tracks he is mortally wounded, later dies in Miss Lupino's arms.

It is a tragic story that mounts tensely, to render emotional impact. Negulesco's grouping of action gives considerable realism.

CAST: Ida Lupino, Dane Clark, Wayne Morris, Fay Bainter, Henry Hull, Willard Robertson.

CREDITS: Producer, Henry Blanke; Director, Jean Negulesco; Screenplay, Salka Viertel, Stephen Morehouse Avery; Based on novel by Dan Therober; Photography, Ted McCord.

DIRECTION, Excellent. PHOTOGRAPHY, Fine.

This Time For Keeps

with Esther Williams, Lauritz Melchior, Jimmie Durante

MGM 105 Mins.
THIS METROQUACADE HAS QUALITY ELEMENTS BUT NEEDS EXPLOITATION.

On the aural and optic side this Technicolor musical offering has Esther Williams in a half dozen different bathing suits slithering above and below a couple of fancy swimming pools; Lauritz Melchior rendering operatic arias, all of them familiar, tried and tested calibre; Jimmy Durante standing head and shoulders above most of the cast, giving out with a few of his solid comedy routines; Xavier Cugat making with the musica latina, Johnnie Johnston crooning. And, trips to Mackinac Island in winter and summer.

The melange also has a baby swimmer, a very young girl, and a weakly contrived boy meets girl, boy loses girl, boy gets girl routine. It is not much on the script side. When it departs from romantic drama it has its best moments.

This Metroquacade has exploitable angles, many of them. The names will draw an audience. They should be satisfied with the spectacle that unreels.

Between opulent production numbers the narrative lumbers along. Johnnie Johnston meets Miss Williams. They fall in love. Papa Lauritz Melchior announces Johnston's engagement while the two are at Mackinac where Dame May Whitty, Miss Williams' grandmother, must give Johnston the family OK. On the pair's return to New York their romance blows up. Eventually, Melchior brings them together.

There is so much incidental material involved in the narrative that frequently the story is sidetracked for the inclusion of scenery, theatrical comedy, song, dance and the like. What is also needed, it seems, is a couple of copies of Stanislavsky's "On Being An Actor." Richard Thorpe directed.

When Miss Williams is all wet she is all right.

CAST: Esther Williams, Lauritz Melchior, Jimmy Durante, Johnnie Johnston, Xavier Cugat, Dame May Whitty.

CREDITS: Producer, Joe Pasternak; Director, Richard Thorpe; Screenplay, Gladys Lehman; Story, Erwin Gelsey, Lorraine Fielding; Photography, Karl Freund.

DIRECTION, Fair. PHOTOGRAPHY, Very Good.

NFB Canada Aid McLean States

Chief purpose of the National Film Board "is to help Canadians in all parts of Canada to understand the ways of living and the problems of Canadians in other parts," said Government Film Commissioner Ross McLean in a broadcast address over Ottawa station CKCO recently. McLean's talk was one of a series arranged by the Professional Institute on government departments.

The Commissioner spoke of the contributions of NFB personnel to Ottawa life. NFB musicians Jack Kash and Lou Applebaum, he declared, had worked closely with Dr. Allerd de Ridder to found and promote the Ottawa Philharmonic Orchestra. He mentioned Kash's founding the now-famous Kash Concerts for children which teed off with 200 in the audience last year and opened this season with an enthusiastic 1,000 kiddies attending. The Commissioner also mentioned various NFB people who work with community groups including the Drama League, the RA (Ottawa Civil Service Recreational Association), camera clubs, National Film Society and art groups. NFB people are associated with the National Capital Planning Committee.

Upcoming NFB productions McLean spoke of included films for the United Nations Film Board, "The Maps We Live By," "Common Concern" (on FAO), "ILO" on the International Labor Organization, and "Hungry Minds" on UNESCO. Nearing completion are "Saguenay" and "The Double Heritage" on the Lake St. John area and the Eastern Townships in Quebec, and a longer film on the building of Canada's French tradition. Released this month will be "Eyes On Canada," a Canada Carries On release about the influences that determine Canada's external policy and the way the Dominion shares with others the work of the United Nations organizations.

McLean spoke of the eventual closer relationships in Canada between films and radio with the coming of television.

Eddie Cantor Film Being Prepared

Jack L. Warner, executive producer for Warner Bros., has assigned Harry Kurnitz, veteran scenarist, to write and produce "The Story of Eddie Cantor," based on the life of the noted stage, screen and radio comedian.

This will be Kurnitz's first assignment under his recently signed long-term Warner contract as writer-producer.

Paramount Pictures Ups Shorts Program

Paramount Pictures, Incorporated, will release 24 cartoons in the 1947-48 season, six more than issued by the company the previous year. Included in the schedule will be shorts in three motion picture color processes—Technicolor, Cinecolor and Polacolor.

It was also revealed by Oscar A. Morgan, Paramount short subject sales manager, that a further increase to 30 cartoons is planned for the 1948-49 season.

Sturges To Direct Mark Twain Story

John Sturges, director who recently completed Columbia's "The Sign of the Ram," which marks Susan Peters' return to the screen, was assigned yesterday by the studio to direct "Best Man Wins."

The film, based on Mark Twain's classic, "The Celebrated Jumping Frog of Calaveras County," will present Edgar Buchanan as Jim Smiley, the perennial bettor and the central character of the story.

MGM Will Produce Jolson Sequel

Following completion of negotiations between Louis B. Mayer and Al Jolson, it was announced that Metro-Goldwyn-Mayer will bring to the screen a sequel to "The Jolson Story" to be produced by Edwin Knopf.

Jolson will work directly with Knopf on an original story based on further colorful and exciting incidents from his life, and will be associated in the preparation and filming of the production. He will sing and record many of the songs he made famous and popularized during his many years as one of America's greatest entertainers.

Second RKO-Rank Production Set

RKO Radio's second picture to be made in England in association with J. Arthur Rank will be "The Captain Was a Lady." It will be produced next summer with William Pereira as producer.

"So Well Remembered," is the first jointly-made film and is based on the James Hilton novel, starring John Mills, Martha Scott, Patricia Roc, Trevor Howard and Richard Carlson.

Glenn Ireton To Renaissance

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tors of that company. The English-language division would rank on an equal basis with the French, stated J. A. DeSeve, president, and Ireton's function would correspond to his in terms of administration, production, distribution and exhibition.

Renaissance's new administrative offices and studio, now approaching completion, are at 4824 Cote Des Neiges Road, Montreal. An apartment in the building is being constructed for Ireton's residence.

DeSeve, in his statement, revealed that eight story properties were ready for filming and that production activities would begin in the spring. A second studio to occupy 300,000 square feet on Notre Dame East, is contemplated.

Ireton, a graduate of Colgate University, has been engaged in the theatre and newspaper fields in various capacities. He came to Canada for Warner Brothers in 1940 to handle public relations and scripted several short subjects made here by that company.

He praised the National Film Board and Associated Screen News for their work in pioneering Canadian production and expressed the opinion that "Canada is virtually untapped as a source for the full development of a domestic industry."

35 Mm. Itinerants Grosses Jump

Admissions to moving picture exhibitions in Canada during 1946 held by itinerant operators using 35 mm. equipment were 196,548, revealing a surprising increase of 146,590 over the previous year, during which the figure stood at 49,958.

In 1946 there were 13 operators in five provinces compared with five in two provinces in 1945, and these grossed \$49,905, not including the amusement tax. While no total receipts for 1945 were among the government figures, amusement taxes in that year, \$4,566, jumped to \$10,094 in 1946.

The 1946 figures show that British Columbia, which includes the Yukon and Northwest Territories in its totals, had five operators compared with three in 1945. These played to 36,534 admissions compared with 37,523 in the previous year, a drop of 989, but the receipts of 1946, \$14,762, represented an increase of \$2,447.

Quebec, which had no itinerant 35 mm. operators in 1945, became the leading province in that field during 1946, when its three operators played to 81,068 admissions and grossed \$17,411.

Some operators withheld figures to avoid disclosing individual operations. Prince Edward Island had two operators, the same number as in 1945, who in that year played to 12,435 and paid the government \$1,489 in amusement taxes. Manitoba had two operators and Saskatchewan one.

'Hypo Murder Case' Uses New Discovery

Latest discovery of medical science, the Hypospray, a gadget which provides a painless substitute for the hypodermic needle by spraying drugs through the pores without breaking the skin, will be introduced to America in a motion picture, "The Hypo Murder Case," which Producer Ben Stoloff will put before the cameras shortly. It will be an Eagle-Lion (Hollywood) release.

MGM Sets Operetta From 'Cimarron'

"Cimarron," the famed Edna Ferber novel which was a screen milestone as a straight dramatic film, is to be produced by MGM as an operetta with Kathryn Grayson starred.

Arthur Freed, producer of the forthcoming "Easter Parade," will handle the production reigns and the Technicolor musical will be one of MGM's most impressive ventures in 1948.

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1946 Industry's Top Year

(Continued from Page 1)

Of the 1,477 theatres, 98 used 16 mm. equipment and these theatres had receipts of \$276,802 and an additional \$56,976 was collected in taxes. Attendance at these houses numbered 1,017,462 persons.

Paid admissions during the year at the 1,477 theatres numbered 227,538,798, an increase of almost six per cent over the 1945 attendance of 215,573,267.

The above figures do not include drive-in theatres for which no figures are as yet available.

Gains in the part of each province outside of the principal cities, in almost all cases, exceeded the increases in receipts reported by theatres in the larger localities. In Nova Scotia and New Brunswick where certain cities recorded a drop in theatre receipts, the remainder of the province in both cases showed an increase in theatre receipts. Similarly in the other provinces, theatres in the part of each province outside the principal cities registered a greater increase in receipts than was recorded for any of the larger localities, with the exception of Three Rivers in Quebec and Brantford in Ontario.

Admissions and Average Capacity Utilized

Attendance at motion picture theatres in 1946 reached 227,538,798, an increase of 5.6 per cent over the 1945 admissions, which numbered 215,573,267. The rate of increase of attendance, therefore, is less than the increase in receipts, which went up eight per cent between 1945 and 1946. Admissions by provinces and for selected cities follow the same general trends as receipts. Had each theatre played to a full house at each performance, attendance in 1946 could have numbered 605,665,201. Actually, therefore, only 37.6 per cent of the potential capacity of the theatres was utilized. This is somewhat of an improvement on previous years.

Ownership

Fifty per cent of the 1,477 theatres were owned by individuals or firms operating only one theatre and these houses accounted for 19.2 per cent of the net receipts and 21.5 per cent of all theatre attendance. Theatres operated by firms owning from four to nineteen theatres comprised 11.7 per cent of the total number and had 11.9 per cent of total receipts and 12.8 per cent of admissions. Twenty-five per cent of all theatres were operated by

firms owning 20 theatres or more and these obtained 59 per cent of the net receipts and admitted 56.3 per cent of all persons attending motion picture theatres. The balance, 13.1 per cent of the theatres, were operated by firms owning two or three theatres and these accounted for 9.5 per cent of total receipts and 9.4 per cent of total admissions.

Single- and Double-Feature Performances

Double-feature performances continued to form the larger proportion of all performances although there was a slight drop in the percentage compared with 1945. In 1946, 480,288 or 57.4 per cent of the total of 836,365 performances, had double-feature bills compared with 59.4 in 1945. The popularity of the double bill varies considerably in the different provinces. More double-feature than single-feature perfor-

mances were given in Quebec, Ontario, Manitoba and British Columbia while in the other provinces, single-feature performances predominated in varying degrees.

While 21 per cent of all movie houses showed only double-feature programs, these accounted for 34 per cent of total net receipts and 37 per cent of the total attendance. Another 16 per cent of all theatres showed less than 50 per cent single bills and obtained 17 per cent of the receipts and 19 per cent admissions. Theatres showing all or more than 50 per cent single-feature programs numbered 938 or 63 per cent of all theatres and accounted for 50 per cent of net receipts and 44 per cent of the total attendance at theatres. The percentages vary considerably for the various provinces, double-feature theatres being more

numerous in Quebec, Ontario and British Columbia, while theatres showing mainly single-feature bills are more prevalent in the Maritime and Prairie Provinces.

General Adult Evening Admission Price

While the average admission price, excluding tax, for all theatres across Canada was 26.3 cents, the actual general evening adult admission price including tax varied from less than 20 cents to 60 cents and over. About 49 per cent of all theatres had a general evening adult admission price of from 35 to 45 cents. Another 27 per cent charged from 26 to 34 cents general evening admission (including tax) while at about 12 per cent of the theatres, the price was 25 cents or less. The remainder, or approximately 13 per cent of the theatres, charged over 45 cents admission. It should be noted that these prices are the general evening adult admission price including tax.

Per Capita Expenditure

Per capita expenditure on motion picture entertainment in Canada reached \$6.15 in 1946, up 38 cents from 1945 and \$1.14 higher than in the year 1942.

Legitimate Theatres

In addition to motion picture houses, there were five establishments operating in Canada as legitimate theatres. These theatres were open 884 days during 1946, had net receipts of \$1,121,628 and collected an additional \$263,302 in taxes. There were 956,473 paid admissions to performances.

Film Exchanges

Films were distributed to theatres and itinerant exhibitors by 26 film exchanges through 91 offices. Total receipts of these film exchanges amount to \$19,147,575. This includes sales of advertising material and revenue from other sources. Rental from 35 mm. films was \$17,479,722.

Films Released

Film exchanges reported that 2,785 films were released during 1946, of which 799 were features, 390 newsreels, 327 cartoons and 1,269 were other types.

Of the 799 feature films, 638 came from the United States, 24 from Great Britain and 137 from other countries. There were 748 black and white films and 51 were in color.

(All the figures in this report were gathered by the Dominion Bureau of Statistics, Ottawa.)

Big Budget Set For June Lockhart Film

A production budget of \$2,000,000 has been allocated by Eagle-Lion Films for June Lockhart's first starring comedy-romance under her new long-term contract, signed just before the actress appeared in the Broadway production of "For Love or Money." Studio story department heads are now engaged in an intensive search for outstanding original comedy-romances for Miss Lockhart's first stellar appearance.

Second For Weston

J. O. Scott, operator of the 550-seat Weston Theatre in Weston, Ontario, has purchased a site for a new house in the Toronto suburb.

'Duel' Pulled Out By Quebec Board

"Duel in the Sun" has been withdrawn from circulation in Quebec at the request of the new censor chief, Alex Gagnon, and was resubmitted to the full censorship panel. The picture, up to the time of writing, has not been condemned and may be okayed again.

Capac's New Home

Composers, Authors and Publishers Association has moved into new premises at 132 St. George Street, Toronto.

Cashman In Again

Charlie Cashman, Photo-engravers' rep, has been elected to serve his 13th year as councillor for Ward Three, York Township.

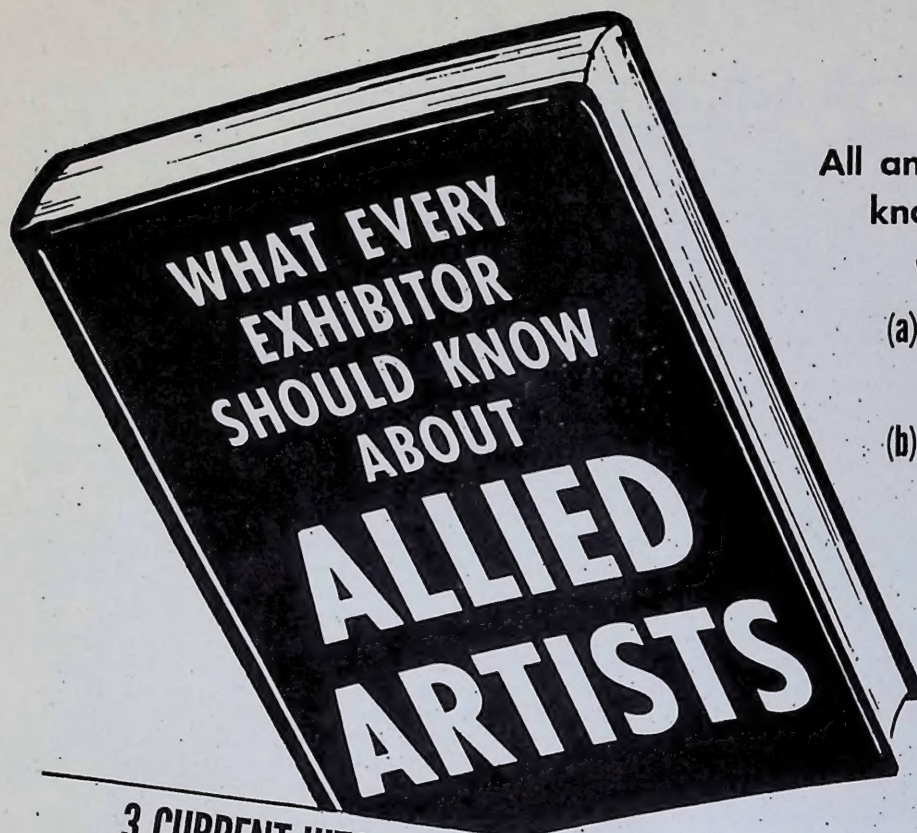
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